Index to Volume 30

Bernhard, Thomas, *Minetti*, trans. Gitta Honegger, no. 1, 56–87.

Eaton, Jonathan, "On *Die Bürgschaft*: Director's Notes," no. 3, 33–35.

———, "*Royal Palace*: A Translator's Notes," no. 3, 23–25.

Eckert, Rinde, *The Gardening of Thomas D.*, no. 2, 113–27.

———, *The Idiot Variations*, no. 2, 105–11.

———, *Romeo Sierra Tango*, no. 2, 93–103.

Erdman, Harley, "Reexamining Yiddish Radicalism" [book review: Edna Nahshon's *Yiddish Proletarian Theatre: The Art and Politics of the Artef, 1925–1940*], no. 1, 135–37.

Evenden, Michael, "*Die Bürgschaft*, or Brecht *ohne* Brecht," no. 3,63–75.

Ferran, Peter W., "The Threepenny Songs: Cabaret and the Lyrical *Gestus*," no. 3, 5–21.

Fuchs, Elinor, "Theorizing the 'Unmanageable'" [book review: Vivian Patraka's *Spectacular Suffering: Theatre, Fascism, and the Holocaust*], no.3, 127–28.

Gann, Kyle, "Music-Theater Lite for a Dark Age," no. 2, 25–33.

Garrett, Shawn-Marie, "No Place: A Performance" [book review: *Performing America: Cultural Nationalism in American Theater*, ed. Jeffrey D. Mason and J. Ellen Gainor], no. 2, 169–72.

Goll, Iwan, *Royal Palace* [libretto], trans. Jonathan Eaton, no. 3, 27–31.

Honegger, Gitta, "Bernhard Minetti as Bernhard's Minetti," no. 1, 48–55.

Katchor, Ben, "Excerpts from *The Carbon Copy Building: A Comic Book Opera*," no. 2, 67–73.

Klaić, Dragan, "Barba and Grotowski: A Friendship Retraced" [book review: Eugenio Barba's *Land of Ashes and Diamonds: My Apprenticeship in Poland*], no. 2, 173–79.

Kowalke, Kim H., "Kurt Weill's American Dreams," no. 3, 76–81.

Kowalke, Kim H., Jürgen Schebera, Christian Kuhnt, and Alexander Ringer, "*The Eternal Road* and Kurt Weill's German, Jewish, and American Identity," no. 3, 83–95.

Kuhnt, Christian. See Kowalke, Kim H.

Leverett, James, "Their Shakespeare" [book review: Wilhelm Hortmann's *Shakespeare on the German Stage: The Twentieth Century*], no. 2, 165–68.

Index to Volume 30

Bernhard, Thomas, *Minetti*, trans. Gitta Honegger, no. 1, 56–87.

Eaton, Jonathan, "On *Die Bürgschaft*: Director's Notes," no. 3, 33–35.

———, "*Royal Palace*: A Translator's Notes," no. 3, 23–25.

Eckert, Rinde, *The Gardening of Thomas D.*, no. 2, 113–27.

———, *The Idiot Variations*, no. 2, 105–11.

———, *Romeo Sierra Tango*, no. 2, 93–103.

Erdman, Harley, "Reexamining Yiddish Radicalism" [book review: Edna Nahshon's *Yiddish Proletarian Theatre: The Art and Politics of the Artef, 1925–1940*], no. 1, 135–37.

Evenden, Michael, "*Die Bürgschaft*, or Brecht *ohne* Brecht," no. 3,63–75.

Ferran, Peter W., "The Threepenny Songs: Cabaret and the Lyrical *Gestus*," no. 3, 5–21.

Fuchs, Elinor, "Theorizing the 'Unmanageable'" [book review: Vivian Patraka's *Spectacular Suffering: Theatre, Fascism, and the Holocaust*], no.3, 127–28.

Gann, Kyle, "Music-Theater Lite for a Dark Age," no. 2, 25–33.

Garrett, Shawn-Marie, "No Place: A Performance" [book review: *Performing America: Cultural Nationalism in American Theater*, ed. Jeffrey D. Mason and J. Ellen Gainor], no. 2, 169–72.

Goll, Iwan, *Royal Palace* [libretto], trans. Jonathan Eaton, no. 3, 27–31.

Honegger, Gitta, "Bernhard Minetti as Bernhard's Minetti," no. 1, 48–55.

Katchor, Ben, "Excerpts from *The Carbon Copy Building: A Comic Book Opera*," no. 2, 67–73.

Klaić, Dragan, "Barba and Grotowski: A Friendship Retraced" [book review: Eugenio Barba's *Land of Ashes and Diamonds: My Apprenticeship in Poland*], no. 2, 173–79.

Kowalke, Kim H., "Kurt Weill's American Dreams," no. 3, 76–81.

Kowalke, Kim H., Jürgen Schebera, Christian Kuhnt, and Alexander Ringer, "*The Eternal Road* and Kurt Weill's German, Jewish, and American Identity," no. 3, 83–95.

Kuhnt, Christian. See Kowalke, Kim H.

Leverett, James, "Their Shakespeare" [book review: Wilhelm Hortmann's *Shakespeare on the German Stage: The Twentieth Century*], no. 2, 165–68.

Levitz, Tamara, "Either a German or a Jew: The German Reception of Kurt Weill's *Der Weg der Verheißung*," no. 3, 97–105.

mcclung, bruce d., "From Myth to Monograph: Weill Scholarship Fifty Years After," no. 3, 107–17.

McNulty, Charles, "Commuting beyond the Stereotypes: The Dangerous Trek of Ivo van Hove's *A Streetcar Named Desire*" [production review], no. 2, 155–59.

———, "Scare Tactics" [book review: Michael Goldman's *Ibsen: The Dramaturgy of Fear*], no. 1, 133–35.

Munk, Erika, "The Difficulty of Defending a Form" [interview of David Lang and Mac Wellman], no. 2, 34–43.

———, "Up Front," no. 3, 1–2.

Neher, Caspar, and Kurt Weill, *Die Bürgschaft [The Pledge]: An Opera in Three Acts* [libretto], trans. Jonathan Eaton, no. 3, 37–61.

Racine, Jean, *Phèdre*, trans. Paul Schmidt, no. 1, 102–127.

Ringer, Alexander. See Kowalke, Kim H.

Roach, Joseph, "Space Wars" [book review: Janette Dillon's *Theatre, Court, and City, 1595–1610: Drama and Social Space in London*], no. 3, 128–31.

Robinson, Marc, "New Frequencies" [interview of Meredith Monk], no. 2, 45–57.

Rogoff, Gordon, "Delible Scribbles" [book review: Frank Rich's *Hot Seat: Theater Criticism for "The New York Times," 1980–1993*], no. 1, 131–33.

———, "Endless Moan: *The Eternal Road* at the Brooklyn Academy of Music" [production review], no. 3, 119–23.

Rugg, Rebecca Ann, "Shout Theater in a Crowded Fire," no. 1, 4–5.

Rundle, Erika, "A Delicious Meal: Needcompany's *Morning Song*" [production review], no. 2, 145–49.

Salzman, Eric, "Some Notes on the Origins of New Music-Theater," no. 2, 9–23.

Saul, Scott, "Mysteries of the Postmodern Deep: Laurie Anderson's *Songs and Stories from Moby Dick*" [production review], no. 2, 160–63.

Schebera, Jürgen. See Kowalke, Kim H.

Sellar, Tom, "Idiots' Paradise" [interview of Rinde Eckert], no. 2, 83–91.

———, "The Labyrinth of Words" [interview of Liz Diamond], no. 1, 92–101.

———, "Parts of Speech" [interview of Pamela Z], no. 2, 59–65.

———, "Up Front," no. 1, 2; no. 2, 3–7; no. 3, 2–3.

Shandell, Jonathan, "British Blame Game" [book review: D. Keith Peacock's *Thatcher's Theatre: British Theatre and Drama in the Eighties*], no. 1, 138–39.

Sheehy, Catherine, "The Last Piece of the Puzzle" [book review: *Four Plays by Dawn Powell*, ed. Michael Sexton and Tim Page], no. 3, 124–26.

———, "Mr. MalAgitPropaganda" [book review: Fintan O'Toole's *A Traitor's Kiss: The Life of Richard Brinsley Sheridan, 1751–1816*], no. 1, 128–30.

Srbljanovic, Biljana, *Family Stories: Belgrade*, trans. Rebecca Ann Rugg, no. 1, 7–47.

Szegedy-Maszak, Andrew, "A Pragmatist's Tour of the Greek Theater" [book review: Clifford Ashby's *Classical Greek Theatre: New Views of an Old Subject*], no. 3, 131–33.

Teschke, Holger, "Night by the Tower," trans. Reinhold Grimm, no. 1, 3.

———, "The Oracle of the Senses: Enrique Vargas and Teatro de los Sentidos in Berlin" [production review: *Oraculos*], trans. Karen Remmler, no. 2, 150–55.

Vasilevski, Valeria, "On Concert Theater: A Director's Notes," no. 2, 75–81.

Weill, Kurt. See Neher, Caspar.

Wilsch, Claudia, "Perspectives on Minetti" [translations of Bernhard Minetti documents and correspondence], no. 1, 88–91.

Zipes, Jack, "The Perverse Delight of *Shockheaded Peter*," no. 2, 129–43.